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NEWSLETTER

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Sacred Dance Guild

*a corporation with
international membership
devoted to
sacred dance in worship*

Rosalind Fasundlich



Presidential Patter

Recently I received a tape of an original and marvelous little song through the mail from a friend. I'm delighted with it -- I plan to use it. I would never know about it, much less have acquired it, had I not been leisurely talking over new ideas around a table at a Sacred Dance Guild workshop. From that same workshop I took home several dance steps and musical themes that my dance group has since used in performance.

Recently at another workshop luncheon a dancer across the table said to me, "We feel so isolated here." "Well," I told her, "that seems to be the cry of most sacred dancers wherever I go," and added, "it is hoped by forming into chapters we will alleviate this lonely feeling."

Just as transition is vital to exciting dance, so is transition vital to every change in life. It all depends on the way and the pace in which it is done. We hope to move with grace and smoothness into our new design -- the NEW Sacred Dance Guild organization. Please read "Here's WHY and Here's HOW" on page 3.

I love the excerpt from a new booklet by the Rev. R. A. Kellaway: "To observe the dancing of the sunlight across the waves is to visualize on a larger scale the pulsation of all energy. The rhythms are in the instant of our creation, they propel us out of the darkness into life, they are the pulsations which mark our breathing. . . ." All things change and life inevitably moves on. The wisest persons have learned to play and dance along the way; in the words of Peanuts' Snoopy, "To live is to dance; to dance is to live."

Cheers!

Pat Sonen

NOTE!

YOUR ATTENTION IS CALLED TO THE FOLLOWING ITEMS OF SPECIAL INTEREST OR IMPORTANCE IN THIS ISSUE OF THE SACRED DANCE GUILD NEWSLETTER.

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The SACRED DANCE GUILD NEWSLETTER is issued in February, May and October and is available to members only. Membership may be arranged by sending \$3.00 annual dues to Membership Chairman Mrs. Carl Hartman, 93 Orange Tpke., Sloatsburgh, N.Y. 10974. PRESIDENT: Mrs. Robert Sonen, 65 Forest Hill Road, West Orange, N.J. 07052 EDITOR: Judith A. Bennett, 196 Main Street, Cornwall, N.Y. 12518

S.D.G. DEVELOPMENTS TO BE EXCITED ABOUT !

- And they came in great numbers -- to the Annual Meetings:
Grand Rapids, Michigan - 140
New York City, N.Y. - - 71
- They danced - shared - learned and were inspired. The leadership was excellent at both workshops.
- Some new Directors and Officers were elected, bringing us new strength and know-how from the past for the important year ahead.
- The by-law changed were voted in overwhelmingly, putting us on the road to a new kind of organization.

DO YOU WANT TO START A CHAPTER WITH OTHER DANCERS IN YOUR AREA?

HERE'S WHY -- AND HERE'S HOW!

If you have a dance choir or group and there is another such group across town or 25 to 50 miles away -- or maybe a lone dancer or two scattered in the vicinity -- and if you met together every so often -- you could no doubt:

- Encourage one another in the improvement of dance skills and selection of themes.
- Attract new people who have always wanted to do this sort of thing and give them that starting "boost".
- Influence the community and more churches to use sacred dance.
- Experiment and come up with new ideas for dance presentation, perhaps developing (a) more boys' choirs, (b) boy and girl dance choirs, (c) a chapter Sacred Dance Festival in the community, (d) a dance exchange with other churches, (e) new techniques using such things as taped music, lighting, visual aids, unusual costuming, speaking choirs -- and more -- and more.
- Do away with that "isolated feeling".

If you know of other sacred dancers, or dancers who would be interested and could meet once a month, or less often, for an evening or part-day, phone them, or write to them and set up a trial meeting. To form a chapter you must have twenty or more members -- but you could start with less. Perhaps you will have a talk session, sharing ideas and discussing the advantages of forming a S.D.G. chapter. Perhaps you will dance together a bit (since dance is our business) or have a "show and tell" time along with business talk.

If you don't know dancers in your area, you could either call local churches and ask them to post announcement of your interest in gathering dancers together (they might include it in the church newsletter) or perhaps you could get the local paper to announce it -- sacred dance is a unique and newsworthy item.

If you need more help in planning the meeting write to your Regional Publicity Representative for additional names of dancers and for "Suggestions for Starting A Sacred Dance Guild Chapter".

If at the meeting the feeling is strong to meet again and also to become a chapter (or not to become a chapter), DO write to the contact person in your region or to the president and give the details of your meeting and the plans that resulted (i.e., whether to organize or not to organize). The first step will then have been taken toward our new organizational set-up.

(continued)

HERE'S WHY -- AND HERE'S HOW (continued)

Think of it! With chapters budding all over the country we are certain to gather new members, secure and spread our good reputation, and become stronger as an organization. With all this happening, the members of the National Board will be freed to create more helps in worship and dance material and program and make it available to chapter members, and will be able to attract national publicity on a larger scale and attract funds -- two things we desperately need for any margin of growth.

BUT FIRST IT STARTS WITH YOU AND THE CHAPTER!

IMPORTANT: Do write to president Pat Sonen, 65 Forest Hill Rd., West Orange, N.J. 07052 if you don't hear from others about a regional chapter in your area. People get sick, go on vacations, etc. And PLEASE send your suggestions for the new organization along, too.

YOU ARE INVITED TO

THE JUNE INSTITUTE OF RELIGIOUS DANCE

June 26-28, 1968

Murray Grove (Lanoka Harbor, N.J.)

"A Two-fold Approach to Sacred Dance"

OF WHAT IS SACRED DANCE MADE?

Teacher: NOAMI ALEH-LEAF

How can one expand a dance style . . reach for clarity and eloquence . . express a theme effectively . . use space and groupings for excitement? Naomi will survey the basic elements of sacred dance with us as we take on new ideas and movements so that we might reach a higher level of dance performance.

Noami Aleh-Leaf, dancer and director of the Festival Dance Company of Boston, is an exciting teacher and performer. She is known for her "Dances of the Bible and the Near East" and has been received with enthusiasm for twenty years in Europe, the U.S., Canada, Cuba, Mexico and Israel. Her personal style is dramatic, appealing and contagious. She is S.D.G. Vice President.

BORROWING FROM THE AFRICAN FOR SACRED DANCE

Teacher: ART HALL with drummers

But WHERE and HOW can it be used in sanctuary dance . . what about the rhythm, the explosive quality . . how does it fit? Mr. Hall will lead us into this powerful world of African dance for technique and considerations for presentation. His workshops promise to bring a stirring experience and expanded knowledge of the universal in dance.

Art Hall is director of his own company, the Afro-American Dance Ensemble, in Philadelphia. This group has been thrilling audiences for ten years in this country, and most recently appeared in a concert for the African Embassy in Washington, D.C., and with the Theatre of Living Arts in Philadelphia. Mr. Hall has studied with Ghara Saka Ackquye, John Hines and Pearl Dunham.

THE INSTITUTE OPENS 11:00 A.M. WEDNESDAY, JUNE 26th AND CONCLUDES FRIDAY, JUNE 28th, WITH LUNCH.

JUNE INSTITUTE (continued)

SPECIAL NOTE: There will be a meeting of S.D.G. Board Members on Friday afternoon, 1:30-4:30 p.m.

RATES: (includes meals, room and conference fee)

\$30 for Guild members \$35 non-members \$25 students (high school or college)

Part-time participation is not encouraged. Those interested in one-day attendance should write a request to the registrar and will be accepted only if our quota is not reached (state date, time and meals expected).

About Murray Grove (a historic conference center of the Unitarian-Universalists)

Located on LANOKA HARBOR, NEW JERSEY
PHONE (609) 693-5558

Highway #9 between Toms River
and Forked River, N.J.

FROM N.Y.C.:

New Jersey Turnpike to Garden State Parkway south, then to Forked River, N.J. and Route #9 to Murray Grove

or

Lincoln Bus and Public Service Bus at Port Authority Bus Terminal, 41st and 8th Avenue, N.Y.C.

FROM PENNSYLVANIA:

Via Turnpikes, east to N.J. #70 to Route #9 south to Murray Grove

or

Buses from Philadelphia to Lakewood, N.J. and transfer to Lincoln or Public Service Bus for Lanoka Harbor, N.J.

Request bus driver to stop at Murray Grove, a short distance from Ditton's Bus Stop.

Murray Grove is set in the New Jersey pines on 260 acres of nature's best along Barnegat Bay. It is an ideal vacation site, with modern lodgings and pool accented by three 18th century colonial buildings. Ocean and fresh water swimming, spacious grounds, nearby points of interest, family-style meals which are excellent and hearty, are added attractions. Bring casual clothes, comfortable shoes, swimsuit and cap, dance clothes, a robe (showers are shared). Rooms are spacious and beds most comfortable; however, if you come as a single you will be asked to share a room.

FOR ADDITIONAL INFORMATION OR TRAVEL AID, (e.g., are you driving and can take passengers, do you wish to be met at airport, etc.) contact: Mrs. Pat Sonen, 65 Forest Hill Road, West Orange, N.J. 07052, telephone (201) 736-3460.

REGISTRATION DEADLINE JUNE 15th

MAIL TO REGISTRAR: Mrs. Wm. Hydon, Algonquin Dr., M.D. #15, Newburgh, N.Y. 12552
Send with \$5.00 deposit by June 15th (deposit refunded if workshop cancelled)

NAME _____ Male _____ Female _____

ADDRESS _____ Age _____

I wish to share a room with _____

My dance experience, role in sacred dance _____

WORKSHOP FOLLOW-UP: NEW YORK CITY

The annual Mid-Winter Workshop opened, following preliminary business and greetings, with a session on Hindu dance technique led by Matteo, emphasizing the effective use of upper body, head and arms. Many hand movements were taught which could be adapted to expressive interpretation in our churches. Matteo demonstrated and spoke of the vitality of movement that can be portrayed by proper use of these techniques, and taught two brief but lovely Indian prayers. Later in the afternoon Matteo worked with the advanced group in the sanctuary while newer dancers worked with Carola Goya.

Following dinner the group reassembled in the sanctuary to view Matteo's excellent TV film "Dance As Prayer" which illustrated the use of many of the techniques taught earlier in the day. Questions and discussion followed.

Saturday morning was devoted to Spanish dance, with Matteo pointing out its joyous quality and its relation to sacred dance, and teaching several movements which might be used in churches. Following lunch and business meeting, the balance of the afternoon was devoted to presenting movement developed in small groups for comment and discussion; we were fortunate to have these studies seen and commented on by Matteo from a professional and constructive point of view.

Several groups performed at the Workshop on Friday evening or Saturday afternoon. The Wesleyan Dancers of Grace Methodist Church (Newburgh, N.Y.) presented portions of Benjamin Britten's Ceremony of Carols on Friday evening and the Dance Choir of the Cornwall Methodist Church (Cornwall, N.Y.) presented portions of a contemporary mass the following day. (From this reporter's point of view there was obvious evidence of more refined dance technique and development being used in the dances.) Of particular interest was a group of boys, the Crusaders, directed by the Rev. Daren Miller of the Dunellen Methodist Church (Dunellen, N.J.). The boys gave a dramatic presentation of James Weldon Johnson's "The Creation" which made effective use of lighting. It was a pleasure to see the boys portray through movement this well-known poem; congratulations on a first male group for the Sacred Dance Guild. There is promise that we'll see more boys in the near future!

In all, it was a great workshop, and it was particularly a joy to see so many young teen-agers involved and interested.

-Gladys Kanter



SEND REGISTRATION EARLY!

This June Institute is offering so much for such a small price, the attendance quota is certain to be reached early! We urge you to mail your reservation in far before the June 15 deadline if you don't wish to miss this stimulating and enriching workshop.

WORKSHOP FOLLOW-UP: GRAND RAPIDS

From the Greater Lansing Area Dance Council Newsletter of March, '68

Work sessions were held on "How to get started in religious dance", "How to get groups moving", interpretation of simple dramatic ideas such as alienation and rejection, and movement interpretations of biblical passages. The emphasis in these sessions was on improvisation and some surprisingly effective moments in both form and content were created. Also included in the program was a sharing session with ten groups from around the state and from Ohio, performing something they had done at a past worship service. In the evening a Vesper Service was held with groups from the Jewish Community Center of Detroit and Eastern Michigan University at Ypsilanti participating, the high point being a visually stunning concert work called "Crucifixion" by the E.M.U. group under the direction of Suzanne Merian. Margaret Fisk Taylor, one of the founders of the rhythmic choirs idea, was at the conference. She is a tiny, vibrant and joyous person whose belief in movement as a communicative medium is total. It was a well run conference with a good range of experiences covered. And it was a dance conference in which everyone danced and the power of movement communication was reinforced again and again.

-Jean Gal

Class taught by Harriet Berg: The class, "Different Ways of Using the Same Muscles", was well attended with many minds eager to grasp new ideas and concepts of religious movement. One would think by the title of the class that one would be receiving a physical, anatomical and kinesthetic approach to technique instead of a cultural one. The individual involved in the class could have questioned the value and pertinence of the material in relation to the title. It would have been helpful to have been given a guide to follow and something to take home that could be built upon in our own home situation.

Class taught by Nels Andersen: Most of the people in this group were interested in beginning a rhythmic choir in their church; only one or two had already started. His opening remarks were directed toward: (1) how to begin introducing the idea of a rhythmic choir to the church and how to get the support of the congregation and the minister; (2) how to be sure to get the men interested in the group if they want a mixed choir (this section covered the various ages that show an interest in this type of worship; (3) types of music discussed, played and the times that this type of worship is especially good during the church year. The second section was used to demonstrate various suitable warming-up exercises with the group participating and hints given on how to overcome shyness. The class closed with the group walking through a selection using "Swing Low, Sweet Chariot". Everyone seemed pleased and anxious to participate; the group hated to disperse -- which is always a good sign.

-Geneva Hull (S. Congregational Church, Grand Rapids)

Session with Dr. Lamont Okey (Chairman, Oral Interpretation of Speech Dept., U. of Michigan): Dr. Okey spoke to workshop members about literature of the Bible suitable for kinesthetic interpretation. He emphasized passages less often used in sacred dance and often overlooked. In his first reading, "A Moment's Monument", he told the moving story of Abraham and Isaac on the mountain (Genesis 22). Father and son are prepared for the dreadful sacrifice when the voice of the Lord intervenes. Dr. Okey asked several members to depict the scene in movement as he re-read the passage. The symbolism of this moment became apparent as the dancers translated the words into movement. The second selection, taken from Matthew 14, recalled Carlyle's "White Sunlight of Potent Words", and showed how the vital force of faith was demonstrated as Jesus walked on the water. "It is I. Come!", and later, "O thou of little faith! Wherefore dost thou doubt?" became vividly impressive when depicted in dance.

WORKSHOP FOLLOWUP: GRAND RAPIDS (continued)

"The Fraternity of Majestic Poets" characterized the nature of the next selections from which Dr. Okey chose Psalm 137. Generally we think of the psalms as hymns of joy or praise, but there are some, such as this one, known as imprecatory psalms. Dr. Okey designated three movements: the first descending, the second one of constancy, and finally an ascending mood of great hatred. He spoke next of literary parallelism which often is an important part of spoken rhythm. Ecclesiastes, "the book of world-weariness in which man is caught up in the nature of things", is particularly notable for its parallelism, as is Proverbs. The dancer should look for parallelism for it can carry great impact when carried into dramatic movement. The discussion period which followed included questions and suggestions on choral reading, and The Communicative Act of Oral Interpretation by Bohn, Brooks and Okey, recently published by Allyn and Bacon, was recommended as a resource.

-Virginia Austin (Muskegon Community College, member of Dance Committee of Michigan State Council of the Arts)

And on the lighter side: Host minister Clement Walker comments on the workshop in the church's newsletter: "As you looked out in the hallway on a recent weekend when the National Sacred Dance Guild held its meeting, you found a procession of leotards, zebra-striped costumes, nuns in full habit and a minister's wife from Milwaukee in an orange sweatshirt and light blue slacks. We decided that church women were getting better all the time." (Must have wreaked havoc with the sermon-writing routine that weekend! -ed.)

Dances shared at the workshop included:

- "Preparation of the Holy Site" - Edgewood Rhythmic Choir of E. Lansing, director Mrs. M. Gal
- "Holy, Holy, Holy" - group from First Methodist Church of Saginaw, director Mildred Kelly
- "Take My Mother Home" - group from First Methodist Church of Grand Rapids, director Kathy Muir
- "Lord of the Dance" - group from First Presbyterian Church of Youngstown, Ohio, director Margee Adams
- "What Child Is This?" - color movie of group from Grosse Point Woods Methodist Church, director Jeanne Fine
- "Fight for Peace" - group from Battle Creek, director Karen Kelley
- "Spiritual" - group from Akron, Ohio, director Pat Trembl
- "In Christ There Is No East or West" - group from East Congregational Church, director D. Warr
- "Rejoice" - group from Bushnell Congregational Church of Detroit, director Mrs. McFarlane
- "Judith" and "Apocrypha" - group from St. Mary's Scholasticate of Monroe

Dances presented at the vesper service included:

"Make A Joyful Noise Unto the Lord" Presented by the Festival Dancers, a modern dance repertory company which makes its home in Detroit's Jewish Community Center. The work, which uses Leonard Bernstein's Chichester Psalms for its music, has been presented for many denominational groups and was originally choreographed for ten women and six children, but has been adapted for as few as four dancers where space dictates. Costumes for adults are long full gowns with princess lines, children's gowns same but thigh-length, all with matching headbands to unify diverse hair-styles, and in vivid colors to give stained glass effect.

"Song" and "Crucifixion" The first of these two works, presented by ten girls of the Eastern Michigan University Dance Group, is based on a study of the angels in (continued on p. 14)

GREETINGS TO THE NEW OFFICERS! The following persons have been elected to positions of leadership in the Guild for the coming year. Best wishes to them as they begin their work.

PRESIDENT: Mrs. Robert Sonen (Pat), 65 Forest Hill Rd., West Orange, N.J. 07052

VICE PRESIDENT: Mrs. Naomi Aleh-Leaf, 44 Atlantic Ave., Swampscott, Mass. 09107

RECORDING SECRETARY: Mrs. E. H. Slier (Mildred), 49 Peacock Lane, North Babylon, N.Y. 11703

CORRESPONDING SECRETARY: Mrs. Lawrence Intravaia (Toni), 201 Hewitt Dr., Carbondale, Illinois 62901

TREASURER: Mrs. Nels Anderson (Judy), 2207 Delaware Blvd., Saginaw, Mich. 48602

MEMBERSHIP CHAIRMAN: Mrs. Carl Hartman (Wendy), 93 Orange Tpke., Sloatsburg, N.Y. 10974

PROGRAM CHAIRMAN: The Rev. Daren Miller, 150 Dunellen Ave., Dunellen, N.J. 08812

NATIONAL PUBLICITY CHAIRMAN: Mrs. John Lucke (Virginia), 1156 Gladstone Dr., S.E., Grand Rapids, Mich. 49506

REGIONAL PUBLICITY CHAIRMEN:

Outreach: Mrs. Wellington Tucker (Alma), 579 Teasdale Pl., Apt. 12, Bronx, N.Y. 10456

California: Miss Elyse Robert, 16906 Enchanted Pl., Pacific Palisades, Calif. 90272

Connecticut: Mrs. F. Holden (Betty), 66 Silliman Rd., Wallingford, Conn. 06492

Maine, N.H., Vt.: Mrs. Chas. Broadbent (Evelyn), 320 South St., Concord, N.M. 03301

Massachusetts: Mrs. Kendrick Sparrow (Joan), Box 807, Orleans, Mass. 02653

Mid-West: Mrs. H. B. Loomis (Ruth), 201 Thornapple St., St. Clair, Mich. 48079

New Jersey: Mrs. S. Jefferis (Jerilyn), R.D. #1, Box 66, Lambertville, N.J. 08530

New York: Mrs. David Dexter (Jane), 90 Second Ave., Garden City, N.Y. 11530

Pennsylvania: Mrs. David Parke (Avis-Ann), 7043 Green St., Philadelphia, Pa. 19119

NEWSLETTER EDITOR: Mrs. David Bennett (Judy), 196 Main St., Cornwall, N.Y. 12518

DIRECTORS (1968-1971):

Mrs. David Nelson (Alma)
29 Woodlane Drive
Moorestown, New Jersey

Rabbi Milton Richman
523 Madison Avenue
Scranton, Pa. 18510

Mrs. Margaret Fisk Taylor
7 Fort Street
Athens, Ohio 45701

The following directors, who were elected to 3-year terms in '66 and '67, will continue to serve:

Mrs. M. Webb Wright (Charlotte)
Box 371
Woodbury, Conn. 06798

Mr. James Henderson
813 Columbus Ave.
Boston 20, Mass.

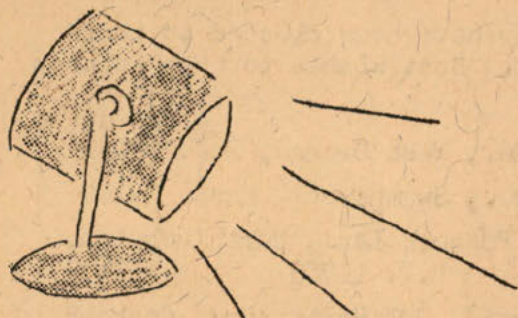
Mrs. Warren Johnson (Mary)
P. O. Box 177
Peterborough, N.H. 03458

Mrs. Charles Wolbers (Mary Jane)
111 So. Green St.
E. Stroudsburg, Pa. 18301

Rev. Daren Miller
150 Dunellen Ave.
Dunellen, N.J. 08812

Mrs. Irving Kanter (Gladys)
277 Waltham St.
Lexington, Mass. 02173

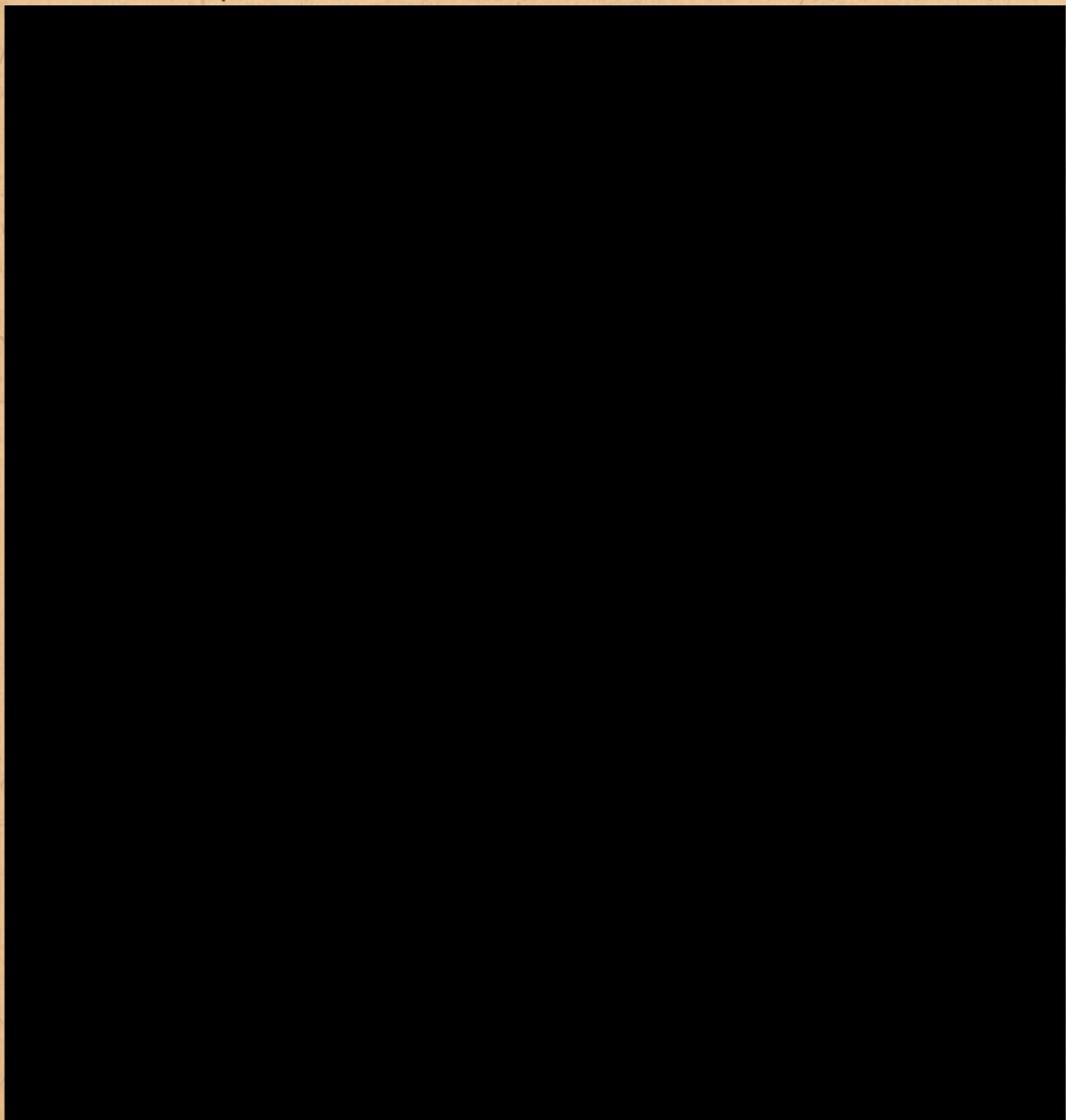
VOLUNTEERS NEEDED as resource persons to help or lead dance workshops in all parts of the country. Members experienced in directing or teaching sacred dance please volunteer your time and ability to Mrs. Charles Wolbers, 111 So. Green St., East Stroudsburg, Pa. 18301.



Spotlight

ON

NEW MEMBERS



SPOTLIGHT ON NEW MEMBERS (continued)

RESOURCES The following conferences, courses and camp sessions are offered during the coming months, and include, dance, creative moment, drama or a related art form.

MARGARET TAYLOR will provide leadership at the following:

CONFERENCE FOR METHODIST HIGH SCHOOL STUDENTS, Lakeside, Ohio, July 7-13
CAMPS FARTHEST OUT Conference at Cedarcrest College, Cedarcrest, Pa. (near Allentown), July 14-20

WORLD FELLOWSHIP CENTER, Conway, N.H., July 20-22

CAMPS FARTHEST OUT Conference at Warwick Retreat Center, Warwick, N.Y.,
Aug. 17-24

(Further information on the above may be obtained by writing to Mrs. Taylor at 36 S. Pleasant St., Apt. 606, Oberlin, Ohio 44074)

HIGH SCHOOL MODERN DANCE WORKSHOP, Eastern Michigan University, June 30-July 13
For those who love to dance or look forward to dance as a career. To serve as foundation and introduction to Eastern's 4-year curriculum which prepares students for careers in dance education. Greater demand than supply for teachers in schools, studios, recreation centers, camps, therapy centers. Offers beginning and advanced technique, composition, repertory, films, folk dance, experiences in other dance forms. \$105.00 covers tuition, room and board, recreational activities. Faculty: Jeanne Parsons Bostian, Suzanne Merian, Jeannine Morris Galetti. FOR INFORMATION: Write Jeannine Galetti, Dept. of Health, Phys. Ed. and Recreation, Warner Gymnasium, Ypsilanti, Mich. 48197.

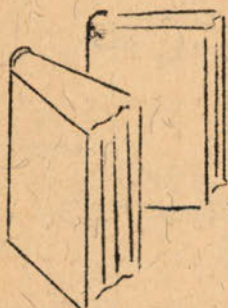
WALTER TERRY, in conjunction with dancer James Clouser, offers a variety of lectures and lecture-demonstrations including one titled "The Dance and Religion". For info contact Gil Shiva, 342 W. 56th St., New York, N.Y. 10019 (telephone TR 3-4174).

N.Y.C. CAMPUS FORUM IN THE ARTS, Lynda McNeur, Director (137 W. 69th St., New York, N.Y. 10023, telephone 212-724-7137) will plan schedule of activities in arts and entertainment for high school, college, church and community groups. Will schedule tours to points of cultural or historical significance; if desired, will make arrangements for figures in arts to meet with group to discuss what seen -- all designed to stay within specified budget.

NEW LIFE -- NEW ARTS - FORUM '68: A multi-media arts workshop sponsored by the Lutheran Society for Worship, Music and the Arts together with the Dept. of Church and Culture of the N.C.C., June 11-14, Riverside Church, N.Y.C., For info write: Don Myrvik, 2100 Riverside Ave., Minneapolis, Minn. 55404.

SUMMER CONFERENCES(continued)

- DRAMA WORKSHOP to concentrate on drama in the church, August 11-18, Land's End (Presbyterian Conference Center), for info write: Newton S. Fink, Star Rt. 109, Box 4, Saranac Lake, N.Y. 12983
- 20TH ANNUAL N.C.C. DRAMA CONFERENCE WORKSHOP, July 6-13, Denver, Colorado, will deal historically and analytically with overtly Christian material, to offer "unparalleled opportunity to examine the role of drama in bringing about change within persons and between persons and to study the implications of the arts for teaching and learning religion". For info write: J. Blaine Fister, Rm. 712, 475 Riverside Dr., N.Y.C. 10027.
- TUCSON CREATIVE DANCE CENTER, 4-week intensive study of creative dance with Barbara Mettler, June 24-July 20. Includes basic body movement, improvisation and composition, individual and group dance, music, speech, visual design and drama in relation to dance, creative approaches to accompaniment, costume, staging, performance problems, etc. Open to students of college age or over, with or without previous dance experience; dance educators on all levels, both sexes. Write to: 3131 N. Cherry Ave., Tucson, Arizona 85719
- AMERICAN GUILD OF ORGANISTS 1968 Biennial Convention, July 1-6, Denver, Colorado will feature a concert including sacred dance, special music by Norman Lockwood, composer-in-residence at the University of Denver. Write: Mrs. Dorothy H. Schlegel, Registrar, 1810 N. Prospect St., Colorado Springs, Colo. 80907.
- WORLD LIBRARY OF SACRED MUSIC Workshops will include sacred dance demonstration to musical settings of psalms by Lucien Deiss, choreography by Gloria Weyman (formerly with Ballet Russe de Monte Carlo) as follows: June 1-14, Belleville, Illinois; June 17-21, Grand Rapids, Mich., June 24-28, Worcester, Mass., July 1-5, Cincinnati, Ohio. For info write: WLSM Summer Workshop 1968, 2145 Central Parkway, Cincinnati, Ohio 45214.



Recommended Reading

THE FOLLOWING BOOKS AND ARTICLES ARE CALLED TO YOUR ATTENTION AS RESOURCE MATERIALS.

DAVID'S HARP: The Story of Music in Biblical Times - by Alfred Sendrey and Mildred Norton (The New American Library, 1964). See especially Chpt. 21, "The Dance in Ancient Israel".

THE DANCE THROUGH THE AGES - by Walter Sorell (Grosset & Dunlap, 1967).

"The Dancing Hand", DANCE Magazine, March '68, by Walter Sorell.

"Dance: The Great Leap Forward", TIME, March 15, 1968
and DANCE Magazine's response to the above article --

"Time -- to Consider", DANCE Magazine, May, 1968.

"The Dancing Nun", TIME, May 17, 1968.

"Dancing and the Different Child" (Excerpts)

(NOTE: Because of the interest of many S.D.G. members in dance therapy or in the creative use of dance with exceptional persons, the following material was brought to the editor's attention by S.D.G. member Carol Davis of Massachusetts. The article contains material from a new book by Norma Canner and Harriet Klebanoff, published by Beacon Press, called and a time to dance, which describes in words and photographs the work of a creative dance teacher with children handicapped in one way or another.)

What is creative movement: For this program, it is dancing with young children, providing them with an opportunity to explore. In the dance groups, some children who were not previously known to speak have been able to communicate through words. Others, far removed in a private lonely world, have learned to touch, and to reach out for the touch of another person.

It is joy, not miracle-working, nor measurements by man-made standards, however, that permeates Norma Canner's being when she speaks of dancing. In her special sense of the word, anyone who can move can dance. The range of handicaps is wide. Cerebral palsied, autistic, retarded: pick your own word to describe the child who is different. These children can dance.

Failure does not exist. All that is required of a child is that he be involved.

Much of Mrs. Canner's seemingly limitless energy is devoted to training therapists and teachers in the techniques she insists the children have taught her. "I used to think that only special people had talent and only special people had the need to express their creative feelings," she writes. "I didn't know that anyone could dance, that people of great differences could communicate through movement sharing their joys and pleasures, their angers and frustration. Nor did I know that a large group of people could dance together and feel as one, or that you could dance alone and still be a part of a group."

If creative movement can unlock the personalities and capabilities of retarded children, she has shown that there is no reason why the catalyst to communication cannot be applied to the emotional enrichment of other children.

-Jean Dietz

(Reprinted with permission, THE BOSTON GLOBE, March 31, 1968)

"A Letter from A Pastor to His Choir Director" (Excerpts)

(The following excerpts are from an article for church musicians concerning their role as leaders in worship. They also have relevance for those who lead in worship through the dance.)

It is not our job simply to give people what they like, but to lead, mold, and inspire them to a loftier concept of worship and God insofar as we equally sinful mortals are capable. God did not give us what we liked in the Christ. We were offended and outraged to think that such respectable folk needed a Savior. But God gave us what we needed, not what we liked. This does not mean that the contrary is true, though: that we must give out what is not liked. Any fool can do that! We leaders of worship must be doubly sure not to let our people -- nor ourselves -- be deceived into confusing goose flesh running up and down our spines with the still, small voice of calm, nor a comfortable message of our emotions with the worship of God. The gospel and good worship are not entered in a popularity contest! We neither sing nor preach so that men will speak well of us.

"A Letter" (continued)

Not that we are immune from such vanity! But if popularity is to be our guide, then jazz has it all over Handel, the idols have it all over God, and we had all best toss in the towel.

-D. D. English

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WORKSHOP FOLLOWUP: GRAND RAPIDS (continued from p. 8)

Botticelli paintings, and is danced to Bach's "Jesu, Joy of Man's Desiring". Dancers wore costumes of pastel chiffon, in the style of the paintings, over matching leotards and tights. Choreography is by Jeanne Parsons Bostian. "Crucifixion" provided a sharp contrast, both in costuming and mood. Costumes were rust-brown princess gowns, floor-length, sleeveless but worn over black leotards, the color accenting the dancers' hands which were used often in gestures of despair, lament, mourning, grief as figures bunched, swayed, twisted, bent double in positions expressing the horror, sorrow and remorse of the event. Choreography was by Suzanne Merian, to music by Villa Lobos.

NEWS

OF SACRED DANCE ACTIVITY (listed alphabetically by states for your convenience)

-edited by WENDY HARTMAN

CALIFORNIA

GERTRUDE SUPPE, director of South Gate Methodist Church Dance Choir (Huntington Park) reports Easter week presentations which included "Were You There?", "On Calvary" (a Ceylonese hymn), and "Hospidi Pomilui" ("Lord, have mercy upon us"). The group, which includes one boy in its ten members, ranges in age from 7th grade to adult, and wears a full circle of blue chiffon over black leotards and tights. Bright shirts and Christmas aprons and snow caps have been used for Christmas dances.

HAZEL DENNING, First Methodist Church (Riverside), reports her 8-member group dancing in several churches during February and March, and participating in a Christmas program of drama and dance, presenting "Springs in the Desert" and "Glory, Glory, Glory." She offers their large church as a location for future dance workshops or conferences. (AREA DANCERS TAKE NOTE!)

NANCY FARNHAM of the United Church of Eagle Rock (Los Angeles) reports that group's participation in a Christmas Eve family service, presenting "Go Tell It On the Mountain" to choir and guitar accompaniment.

SISTER TINA BERNAL, with five years' professional dance experience with the San Francisco Ballet Company prior to her entrance into the Society of the Religious of the Sacred Heart in 1964, danced in an ecumenical service at Stanford University's Memorial Chapel in May. TIME Magazine publicized the event in its May 17 issue, and quotes Sister Tina as saying, "Sacred dance is the unity of man in action before God. I am a community when I dance." The national publication also incorrectly describes

her as "the lady in white who may well be the nation's only dancing nun." Other "dancing nuns" throughout the country, S.D.G. members among them, might enjoy corresponding with Sister Tina to let her know she is not so alone, after all!

CONNECTICUT

EASTERN CONNECTICUT STATE COLLEGE's modern dancers presented "The Creation", using a responsive reading of passages from Genesis as basis and accompaniment, in the Episcopal Church of Willimantic.

The dancers and bell choir of the Universalist Church (West Hartford), BEVERLY HALL, director, presented "Once to Every Man and Nation" for a hymn festival, "Epilogue" for Youth Sunday, "The Sun Shines in Splendor" for the church school and "The Arts of Man" on a Sunday morning.

LUCRETIA DeHERGET presented a 30-minute dance offering as part of a Good Friday service at the Second Congregational Church (Greenwich). Music was Poulenc's "Stabat Mater", treating the physical suffering of Christ and the mental anguish of his mother with a human warmth, described by one worshipper as "a prayer of intense and humble fervor".

The Central Congregational Church Rhythmic Choirs (Manchester), directed by PRISCILLA BAXTER and MRS. JAY STAGER, presented a Palm Sunday service of music and movement. The theme, "He died that we might live", illuminated Christ's ministry, passion and presence in our lives today. A new group of 8th graders danced "Now the Green Blade Riseth" in a Good Friday service for children. BETTY SIMPSON of the same church writes from the Philippines of her involvement in a Festival of Christian Art at Silliman University (see INTERNATIONAL listing for details).

FLORIDA

The Sacred Dance Guild of Miami, DIANA AVERY director, has performed recently at Homestead Air Force Base, Pinecrest School, the Unitarian Church of Fort Lauderdale and the North Miami Beach Cultural Arts Festival. Works presented were "No Man Is An Island", "The Lord's Prayer", "A Gift to Be Simple" (dealing with the Shakers), and "Troubadors" (a 17th century work). Also included was "Elements", choreographed by Paul Avery, an abstract dance concerning the interaction of the forces of nature. In the near future the group will perform "Wide, Wide World", a new work inspired by the Edna St. Vincent Millay poem "Renascence", for the Miami Christian Woman's Association.

KATHLEEN POWELL, director of a new group at Christ Lutheran Church (Cape Coral), reports the group danced "Song to Christ" recently, while smaller children presented "Noah". Also included in the service were dances to several compositions by S.D.G. member MERYON BAIL, and a dance titled "Poem", done to a reading by the local rabbi from the Hebrew Book of Prayer and the Psalms. The event ended with dialogue led by the pastor, involving observers and participants.

ILLINOIS

TONI INTRAVAILA and BARBARA LITHERLAND have presented "The Lord's Prayer" in the First Christian Church (Marion) and for children in two schools.

MASSACHUSETTS

GLADYS KANTER now directs a new group of high school girls and boys of several

denominations. The group presented "Go Down, Moses" at a workshop at Hancock Congregational Church and in their own church. Accompanied by a soloist and guitar, the group wore red and black leotards under colored burlap (worn toga-style with rope belts), the colors and materials symbolizing the pain, suffering and sadness of the Hebrews as slaves in Egypt. In late May the group opened the Youth Sunday service with an excerpt from "On Children" (Gibran's The Prophet) and closed it with "Dona Nobis Pacem".

NOAMI ALEH-LEAF's Festival Dancers have recently performed at M.I.T. in Cambridge, and in Brookline, Brighton, the Newton Jewish Community Center, Wagner College (Staten Island, N.Y.), and a Religious Arts Festival at First Methodist Church of Middletown, Ohio. Included were "Festival Suite", "At the Well", and "Hagar in the Wilderness".

JANE RENZ, former S.D.G. president, is again active in sacred dance, and working with ROBERT STORER at the Winchester Unitarian Church. She reports two active groups, one a creative workshop, the other a younger group which recently presented "To Everything There Is A Season" from Ecclesiastes.

JUDITH STAMES, director at First Parish Unitarian Church (Framingham) reports presenting a processional on Easter Sunday, "Christ the Lord is Risen Today", costumed in bright spring colors.

CAROL DAVIS, motion choir director of First Parish Church (Dorchester) danced "Bring A Torch, Jeannette Isabella" at Christmas and "He Is Risen", a two-part dance drama for Easter. The group will also present "Psalm 23" at the church's 338th anniversary celebration.

The Rhythmic Choir of Second Congregational Church (Holyoke), director MARIE SMITH, presented Negro spirituals for the Women's Fellowship of their church.

The Congregational Sacred Dance Choir of Fall River, director MRS. ALLEN HOLLIS, presented a service titled "Folly of War" at the Rehoboth Congregational Church in January; the service included scripture from Isaiah, the Lord's Prayer, Buffy St. Marie's "Universal Soldier" and "Masters of War" recorded by Judy Collins.

The Newton Centre Methodist Church's sacred dance choir, director MRS. WOODLEY, has choreographed and presented several dances in their church, including "Kum Ba Yah" with guitar accompaniment.

SISTER MARIE OF THE EUCHARIST was inspired by a S.D.G. Institute to choreograph several dances which were presented some time ago at a Catechetics Institute at Assumption College (Worcester). The institute for religious teachers, sponsored by the Confraternity of Christian Doctrine, included a group presentation of the folk song, "They'll Know We Are Christians", while individually Sister Marie presented parts of the Mass ("Lord, Have Mercy", "Holy, Holy", and "Lamb of God").

The Congregational Church of South Hadley invited JOAN SPARROW to present a dance vesper service in May.

DIANN ARCUDI, NANCY WARREN and PATRICIA COXICCHIO danced a Rogation Procession at St. Andrew's Episcopal Church (Framingham) as part of Rogation Sunday worship. The dancers' free-flowing fitted robes interpreted the classical line and movement of the Bach toccata used.

MICHIGAN

KATHY MUIR (Grand Rapids) reports dancing a selection from a sermon titled "At the Cross Her Station Keeping", and an interpretation of the "Kyrie" from a jazz mass by Joe Masters.

JOANNE BROOKS (Holland) reports her group presented their half-hour program, "The Harmony of the Body", for the closing worship at the S.D.G. Grand Rapids workshop. Written by MARGARET FISK TAYLOR, the service has been presented by the group many times, including at Western Theological Seminary.

VIRGINIA LUCKE (Grand Rapids) in addition to her heavy involvement in the Grand Rapids workshop, reports spending "a joyous twenty-four hours" at St. Mary's Convent of Monroe in early April. She worked with both the senior sisters and the college-age nuns and writes, "What love and concern for each other and humanity these beautiful women have. A rich experience!"

RUTH LOOMIS (St. Clair) reports her new group of 3 girls, 2 boys, danced "Break Forth, O Beauteous Morn" at Christmas, "Red Flower", a folk song, for a youth service.

SISTER MARY AQUIN CHESTER describes Palm Sunday morning at St. Mary's Convent (Monroe): "The triumphant Palm Procession went off triumphantly! It was simple, graceful, beautiful, meaningful, drawing all into a victorious step. The sun was perfect, enabling us to have the whole ceremony out of doors. The celebrant and his attendants stood on the top step of the Academy with the whole congregation assembled in a large semi-circle. The seven leaders, each carrying a large bundle of palms, came from the two side entrances, crossing the lawn and forming a large "V" on the steps while the palms were blessed. After this, they turned, distributed the palms to the congregation, and then led the procession around the large loop to the front door of the Motherhouse. Occasionally they stopped, flourished their palms, and invited all to join them in triumph. On the front steps of the Convent, they formed an arch until the celebrant and his attendants passed through; then they led the congregation into the chapel through all the aisles. I liked the informality of it -- really a triumphant throng!"

LARAINNE JONES (Fowlerville) tells of her interdenominational group performing for the first time at a Methodist women's group's Maundy Thursday breakfast, and again at an Easter Sunday service.

MINNESOTA

DON MYRVIK, Executive Secretary of the Lutheran Society for Worship, Music and the Arts reports that this group, together with the Dept. of Church and Culture of the N.C.C. will co-sponsor a forum, "New Life - New Arts" in N.Y.C. in mid-June. He writes: "The major portion of the conference schedule will be given to a workshop with four artists, Kenneth Dewey (director of special projects for the N.Y. State Council on the Arts), Laura Foreman (a dancer who directs Choreographers' Theatre, Inc. in N.Y.C.), Anthony Martin (co-originator of the environment at the Electric Circus in Greenwich Village) and Morton Subetnick, faculty member of the N.Y.C. School of Music)." For info see bottom p. 11 or write to Forum '68, Rm. 510, 475 Riverside Dr., N.Y.C. 10027.

NEW HAMPSHIRE

EVELYN BROADBENT and PAT WALKER have collaborated on several spring programs, in-

cluding an ecumenical service in Lowell, Mass., and a complete service during Lent at Andover, Mass. and Contocook, N.H. "The Cherubim Song" by Bortniansky and the West Indies setting of "The Lord's Prayer" were presented. Evelyn Broadbent also participated in an arts symposium at Mt. St. Mary's College in April, helped organize the Maine-N.H.-Vermont area dance workshop in May (S.D.G. president P/T SONEN and TOM SHANTON of Boston were leaders), and plans to introduce sacred dance at youth conferences in Puerto Rico this summer.

NEW JERSEY

BONNIE JONES, S.D.G. member and chaplaincy-intern at Drew University, was the subject of a photo-feature in April's TOGETHER Magazine titled "The Lady Is A Preacher". A third-generation Methodist minister and Drew Seminary graduate, Bonnie is also described in the article as "a skilled organist, painter and dancer, and is even considered a dangerous opponent at bridge!"

NEW YORK

KALIOPE CANDIANIDES, dance instructor at Elmira College, helped students prepare a Lenten worship service for Elmira's North Presbyterian Church, and writes, "It is an attempt to bring dance into the church as an expression of worship; through the request of the ministers for assistance in bringing the arts into the church, we took on this act of service and are finding it a most rewarding experience." The 30-minute service includes Psalm 150, Ecclesiastes 3:1-8, "Tu Sobes" (prayer for grace), the Lord's Prayer and "Antiphonal".

VIRA KLAWE's Rage Dancers held a regional workshop on "Dance As Worship" in February. They participated in a Pascal Supper at a local R.C. Church and presented several short offerings, experimental and designed to act as opening wedges in a church where dance in worship is not yet accepted.

VIJA VETRA gave February recitals at the Lincoln Center Library Auditorium, presenting "Dances of India". In April she presented "Dances of Mexico" at a symposium on Latin America at California Lutheran College. She is in the midst of a cross-country tour, arriving back in N.Y.C. on July 1st.

The Sacred Dance Choir of Sloatsburg Methodist Church, WENDY HARTMAN director, has concentrated on individual growth through choreographing as a group, and has produced their own choreography for a poem, "Easter Reveille" for Easter Sunday, at the same service processing with Easter lilies to "O Sons and Daughters" from the "Rejoice" recording. The service was closed with Simon and Garfunkel's "Benedictus".

The Dance Choir of the Cornwall Methodist Church, JUDITH BENNETT director, presented "The Passion", a dance-drama based on a medieval laudario, in the chapel at Stewart Air Force Base during Lent. The group will participate in a special Sunday morning service in June which will employ several contemporary art forms, and looks forward to participation in a production next season of Benjamin Britten's "Noye's Fludde".

The WESLEYAN DANCERS of Grace Methodist Church (Newburgh), JUDITH BENNETT and BETTY DEAN HYDON, co-directors, report performances of three full-length programs in various churches since Christmas: "God's Trombones", which combines Negro spirituals with the poems of James Weldon Johnson; "One of the Least of These", which uses the folk music of Joan Baez together with newspaper clippings and the prayers of French priest Michel Quoist; and "Stations of the Cross", a Lenten work

focusing on the suffering of Christ on the road to Calvary. The Christ-figure in the latter work is danced by CAROL THALER, Graham-trained dancer who teaches area dance classes and is adding "spice" to the group's dance-life by introducing Graham technique into a previously Holm-oriented group.

CAROL THALER, currently a student at Harkness House and with Paul Sanasardo, choreographed "The Unborn", a modern dance work dealing with the conflict between the forces of good and evil, for the Newburgh Ballet Guild. The work was repeated at a recent regional ballet festival.

ELISSA ZAHN (Cornwall) has composed several folk-type hymns during the past year as a junior music major at Ithaca College, and has served as musical adviser for two area sacred dance groups. Lisa will co-direct Newburgh high school and college students in a summer production of "Hannah", a drama using both music and dance.

In the professional area, JOHN BUTLER choreographed a series of contemporary ballets, "Psalms", to the music of Duke Ellington for the TV program "Lamp Unto My Feet". For the Easter production at Radio City Music Hall, Dance Magazine reports ALONSO CASTRO choreographed -- would you believe -- the "Hallelujah Chorus" from Handel's The Messiah!

OHIO

MARGARET FISK TAYLOR reports a 2-day workshop in late April sponsored by the Rochester New York area Council of Churches, in which she worked with over a hundred people in creative movement sessions. In mid-May led similar sessions for children's work leaders of Baptist churches in the Akron area. See p. 11 for Margaret's summer schedule and change of address.

PAT TREML (Akron) is preparing "The Unanswered Question" by Ives, and an interpretation of poem "I Stretch Forth My Hand", written by her church's minister. The same church sponsored a Performing Arts Festival in April, in which her dance group participated.

RUTH NOBEL (Solon) directed a religious dance workshop as the first of a series of Sunday afternoon Lenten services at the Church of the Covenant (Cleveland). The series was geared to family participation.

CLEMENT R. BURTON (Middletown), director of First Methodist Church's Rhythmic Choir, reports the forming of a new dance group, an adult group which includes men. The group is currently preparing "Dimensions of A Dream", using as its theme a modern folk song, "Last Night I Had the Strangest Dream", in which men from all over the world agree never to fight again. They use national material from many countries, incorporating dance, vocal music with guitars, and a bell choir.

OREGON

The Rhythmic Choir of First Methodist Church (McMinnville) used a trio to present "The Lord's Prayer" at a recent service.

PENNSYLVANIA

AVIS-ANN PARKE invites dancers in her area to write to her if they are interested in planning and/or participating in a workshop and festival in the fall at the

Unitarian Church of Germantown in Philadelphia. Write to: Mrs. David B. Parke, 7043 Greene St., Philadelphia, Pa. 19119 or phone CH 2-2546.

JANE MARIE CAUFFMAN danced in a Lenten service at First Presbyterian Church (Levittown) and at the Mayfair Presbyterian Church, where she danced to "Cry of the First Bird", using a Crucifixion theme. She also danced "The Creation" at the Church of the Redeemer in Germantown in April.

"Praise God and Dance", featuring PAUL GOUSAEVES, JIMMY HAMILTON, CAT ANDERSON and JEFFREY HOLDEN, was presented at the Enon Baptist Church (Philadelphia) as part of a Duke Ellington concert of sacred music and dance with a "Freedom" theme. The dance is based on the 150th Psalm.

LOUISE MATTLAGE reports the Dancers of Faith performed at Vassar College in Poughkeepsie, N.Y., Hood College, Cheney College, the University of Delaware, and in several churches and synagogues in the past few months. She toured Greece in March and April, giving lecture-demonstrations along the way. Her book, Dances of Faith has been purchased by libraries in seven foreign countries, including one iron-curtain country. Anyone interested in this limited edition may contact Louise at Box 63, Westtown, Pa. 19395.

WASHINGTON, D.C.

The Rhythmic Choir of People's Congregational Church, director VELMA ADDISON, has danced regularly in several churches and looks forward to future performances in Silver Springs and Baltimore, Md., Burlington, N.C., and several in the Washington area.

The hazards and limitations of dancing in the church seem to be shared by amateur and professional alike. Dance Magazine reports five performances by the Jose Limon Company in Washington Cathedral, under the joint sponsorship of the Cathedral and the Institute of Contemporary Arts. Included were "The Winged", "The Exiles", "There Is A Time", "Psalm", "The Traitor" and "Missa Brevis". Comments Dance Magazine's Washington area reporter, "The cathedral is a magnificent Gothic structure and Limon's religiously inspired dances were appropriate there BUT THE SEATING ARRANGEMENTS ARE NOT ADEQUATE FOR MOST OF THE AUDIENCE TO SEE THE DANCERS." (!)

INTERNATIONAL

THE PHILIPPINES

S.D.G. member BETTY SIMPSON reports a Festival of Christian Art at Silliman University in Dumaguete City which focused on sacred music and interpretive movement. Dance leadership was provided by Betty, together with SHONA McTAVISH, director of the Silliman U. Dance Group, and LUCY JUMAWAN, LYDIA NIGUIDULA, JANICE BERAN and SOPHIA RAVELLO. The University group presented "Three Images of the Lord's Prayer", "The Other Side of the Wall", inspired by the Berlin Wall, and "Easter Canticles: A Dance-Drama in Four Parts", which included "Dance of Lamentation", "Dance with the Shroud", "Dance of the Dove", and "Dance of Rejoicing".

SWITZERLAND

EDITH HOLZ presented Hastra-mudras, the "Lord's Prayer" as choreographed by California S.D.G. member ELYSE ROBERT, "Cobra", choreographed by S.D.G. adviser RUTH ST. DENIS, at the Paroisse Parish Protestant Church of Montreux and for a small invited gathering in the home of Dotttore Racanelli in Florence, Italy.

MEMO TO CHURCHES AND CLERGY (please pass to interested member of your congregation)

FROM: The SACRED DANCE GUILD

SUBJECT: DANCE IN YOUR RELIGIOUS SERVICE* and MOVEMENT IN THE CHURCH SCHOOL**

* Dance was man's earliest religious expression. It has been an important part of ritual and worship in virtually all religions. The meaning and values it has to express that which cannot be expressed in any other way is being re-discovered by many churches today. Dance is a universal language, contributing to the ecumenical spirit of contemporary church life. It makes a direct kinesthetic appeal to our visually-oriented congregations. For those who dance, it is a creative outlet for expression and communication, not without its value as a harbinger of sound mental and physical health. "Praise his name in the dance!" exhorts us to worship God with our entire being, to give physical expression to the yearnings of the spirit, to make ours an active and living faith. The dance adds a dimension to worship with which many can identify and find release and fulfillment.

** Creative movement used by teachers in the classroom with children of all ages is a dramatic and effective teaching technique. Learning through movement is the goal here, NOT preparing for the sake of performance.

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